THE WORSHIP VALUE OF MUSIC IN LITURGY by Charles Isaiah Davis, Jr. A.M. 1930

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Thesis

THE WORSHIP VALUE OF MUSIC IN LITURGY

Submitted by

Charles Isaiah Davis, Jr. (B.R.E., Boston University, 1928)

In partial fulfilment of requirements for the degree of Master of Arts

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Introduction

In writing of worship, music, the liturgies and new worship forms it is difficult not to be trite. The briefs of Rufus Jones for the validity of the mystic insight, the articles of Harry Emerson Fosdick on modern religion and the use of the Bible in the present age. the philosophical works of William Hocking - setting forth the meaning of God in Human Experience, the earnest questionings of Bishop Charles Fiske of the Diocese of New York when he "Looks at the Church and asks youth" to tell him what the trouble is ---- these would indicate a concern about religion and worship and the spiritual life which has precipitated a deluge of books on worship, its history and its modern forms. Indeed Von Ogden Vogt has found it advisable to inject into his worship form based upon the experience of Isaiah a copious injection of "celebration" in an effort to meet a modern need. There can be no purpose in encompassing in a short introduction a description of the conditions which have actuated the writers on the subject. These may be more thoroughly appreciated in works of the writers themselves.

It is not that enough has not yet been said on the subject of worship to revitalize the whole experience. It is rather that human beings (entire ministry and congregation) need education, stirring out of their inertia, break-

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pelling of their fear that by study and thought they may be unorthodox -- for orthodoxy of end and orthodoxy of means are vitally different types of orthodoxy, the latter "killeth", the former "giveth life" --- It is rather that human beings need weaning from the emotional peace of the traditional. It is that we should study ourselves and our fellowmen as well as abstract worship, that we should enlighten ourselves as well as our constituency.

It is planned for this thesis therefore --- that it shall be a starting point from which this may be done. Ritual, music, worship apart from people can have no other than theoretical value. About that we do not at present care to be concerned. That worship shall be defined in its various aspects. That music in its historical relations to worship shall be studied. That the traditional worship forms shall be evaluated in the light of these previous findings ---- This is the task.

It is hoped that the task will serve a larger purpose in being the starting point from which creative thinking may be done in a field which everywhere lies fallow and which may become ever more "white unto the harvest."

Part 1 Definitions

A. Worship

The following definitions and descriptions of worship may well serve as a starting point from which a comprehensive description may be made. They are taken from authoritative works in the fields of philosophy and psychology of religion.

a. Brightman, E. *

"Worship is not the whole of life; and, it may
be added, it is not even the whole of religion
Worship is an inner posture of the individual, his
attitude toward God Belief is a necessary presupposition Some idea is a pre-requisite to true
worship Worship is never identical with its
objective expression, but it is always a conscious
attitude of the worshipper to his God."

b. Cutten, G.B **

"The term 'worship' is used in a double sense. It may mean the feeling of reverence and love toward God, or it may mean the forms by which that feeling is expressed."***

^{*}Religious Values, P.177

**Psychological Phenomena of the Christian
Religion, London: Hodder & Stoughton, 1909

***Ibid. Page 388

"The trouble is that in some cases worship is merely a matter of the senses, appealing through external objects and practises, but does not involve the whole man. Religion cannot be a matter of the senses only, any more than it can neglect the senses. The aesthetic nature is a real part of man and indeed a part very closely related to religious ideas - so closely related in some cases that the individual is unable to distinguish between them."*

"Ceremonial is both the fruit and the seed of doctrine."**

c. Dearmer, Percy. ***

"Psychologically the essence of Public Worship consists in ceremonial and not in ritual. Worship is not thought, but is the orientation of the whole self towards GodWorship is feeling and action, and it must express itself in action."****

"For ceremonial to be good, we need both knowledge, common sense, and understanding of beauty."*****

*Ibid. Page 391

**Ibid. Page 392

***The Art of Public Worship

****Ibid. Page 81

****Ibid. Page 99

THE PARTY OF THE P

d. Hickman, F.S.*

"Worship may be briefly defined as any exercise through which man feels that he comes into special relation with his divinity."

"The primary motive of the higher forms of Worship is the desire for communion with God."**

e. Thouless, R.H. ***

"I propose to confine the word worship to the collective activity corresponding to the private and individual activity of prayer. In worship, in its simplest form we have a group of persons trying as a group to get into relationship with God."****

f. Hocking, W.E. ****

"The term worship is not succinctly defined by
Hocking in his monumental volume - but his position is
of course clearly outlined. He is concerned with the
individual aspects of the experience, the social being
considered as it affects the individual. The experience
is approach to God, communication and transaction with
Him; an experience in which will answers will; is governed
by love of God, and, since love seeks knowledge of its

^{*}Introduction to the Psychology of Religion ** Ibid. Page 346

^{***}Introduction to the Psychology of Religion New York: MacMillan, 1923

^{****}Ibid. Page 159

^{*****}The Meaning of God in Human Experience. Chapter xxiv, xxv.

object so worship seeks knowledge but is nonrational. Worship enacts God's presence. Isolation
from and fusion with God are both necessary.* "A
philosophy of mysticism would be a philosophy of worship."**

g. James, William***

The view set forth in this classic, is of somewhat the same type. The objective in worship is acknowledged as indicative of the subjective and the individual is of first importance. Which is to say with Hocking**** - "A philosopher of mysticism would be a philosophy of worship." With William James the "higher mysticism" is the kind possible for the greater number of people, and the type described as nearest normal. It is ineffable, hence characterized more by feeling than intellect: it possesses a noetic quality: described as "insight with the depths of truth; it is transient but is recognized when recurrent; it is characterized by passivity. The deepened sense of significance of long known words, objects etc: the sense of having been there before, a mood in which the only last vestige of self existed to doubt reality: revelations through nature - all of those indicate susceptibility to the mystic experience of the higher order according to Mr. James.

^{***} Thid. Page 349

*** The Varieties of Religious Experience, Chap.xvi-xvii

**** The Meaning of God in Human Experience Page 349

LANGES IN OF PERSONAL WINDS IN THE PARTY OF

h. Pratt, J.B.*

The view of Mr. Pratt is set forth adequately in the following quotation:**

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"For religion as we have seen, involves a belief which means to have objective validity; and if worship neglects this and directs all its efforts openly to the production of changes in social and psychical conditions, it may indeed remain a moral force, but it ceases to be religious and it loses all the emotional reinforcement that comes from religious sentiment."

- i. Vogt, Von Ogden***
 - P.3 "Worship --- the celebration of life. ****
 - P.19 "---celebration is at once recollection and present joy. *****
- P.12 "----Worship is essentially the praise and celebration of life."******

^{*}The Religious Consciousness

^{**}Tbid. Page 307

^{***} Modern Worship. New Haven: The Yale University Press 1927

^{****}Ibid. Page 3
*****Ibid. Page 19

^{******}Ibid. Page 12

veals its various aspects all of which are implicit in the definitions given above. And if, as Dr. Brightman says* worship is the "heart of religious experience" then, in its implications, worship is as infinite as its object and as immeasurable as the spirit which enters into the experience. A single definition, therefore, cannot hope to be conclusive and is therefore to be avoided for it must necessarily omit something. Historical, psychological and philosophical aspects of the subject cannot find themselves easily harmonized.

This is to imply that there are inherent in the character of the worship experience problems not easily solved. For example, if worship be considered as being primarily an experience of communion with God, how are we to strike a correct balance between the active life socially oriented and the contemplative life which has historically been so productive of rich fruits in the way of communion with God?

Examples need not be multiplied. The antinomies have been presented in admirably concise form by Dr. Willard Sperry of Harvard Theological Seminary.**

^{*}Religious Values Page 79
**Seminar: Principles of Worship 1929-30

- 1. The relative balance of the contemplative and active life.
- 2. Elements of magic and possibility of mystic experience.
- 3. The balance of subjective and objective elements.
- 4, The rival claims of the individual and the community.
- 5. The balance of elements of adoration and edification.
- 6. Fixed forms and spontaneity.
- 7. The celebrant as priest, the share of the congregation.
- 8. The balance of action and silence.
- 9. The relative claims on the service of neophytes, catechumens and professed believers.
- 10. Relative values of individuality and personality.

A scrutiny of these antinomies reveals the fact that they overlap, as, for example, in the case of one and four and seven and eight. To receive them in their present form, however, is to allow elements peculiar to each problem.

A survey of the definitions presented reveals the following:

Survey of Definitions

Classifications

1. An inner posture of the individual Belief Worship is not identical with its objective expression, worship is a conscious attitude of the worshipper to his God.

Mystical

Objective expression

Conscious

2. Either reverence and love toward God or outward forms expressing these.

Outer expression or inner "

3. Orientation of the whole self towards God Feeling and action. It must express itself in Mystical action.

4. Any exercise through which man feels that he comes into special relation with his divinity.

Social or outward

5. Approach, communication, transaction with God.

Mystical

6. Subjective is primary. "High-level" mysticism.

Mystical

7. Objective validity essential. Not entirely subjective.

Objective validity necessary

Mystical

8. Collective activity corresponding to the private and individual activity of prayer.

Social

9. Celebration of life, recollection and present joy in life.

Social

To classify a given definition as calling the experience mystical is to determine at once its stand with
regard to the antinomies as given. Before we take our
own stand it is necessary to make more succinct the range
of possibilities as they are suggested by an analysis of
the definitions and problems thus far presented.

- 1. Worship may be defined as psychological process. As such, the student must be concerned with the stimuli presented to the worshipper, their effect upon him, his contribution to the experience in the way of background (physical and mental) and the mood which he brings to the service.
- 2. Worship may be described by its historical products, such as: The Mass, The Service of the Synagogue, The Evangelical Service, The "Ritual of Silence" of the Friends. If worship be described by its products thus the concern of the student must be with the symmetry of their parts, the progression of the parts logically and soundly to the end, the manner of performance, the proper catechumenate of those taking part.
- 3. Worship may be defined as liturgy, ritual, ceremony.

 As such, it is for the most part social despite the fact
 that the persons making up the group are still individuals.*

^{*}F.S. Strickland, The Psychology of Religious Experience Page 183

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4. Worship may be defined as mystic experience. As such it is for the most part individual. The student of worship as mysticism must be concerned with the "shining moments" when vision is broadened, determination is deepened, insight is gained, kinship is felt. (Aid he must be a student of the great ecstatics who were completely lost in the experience which was the end in itself. He must be concerned with the effects of the mystic experience, whether they produce asceticism or normally adjusted social life.

We are to be concerned with the music of the great liturgies, and immediately we commit ourselves to certain attitudes.

- 1. We must acknowledge the social aspects of worship for liturgy is a social form.
- 2. We must acknowledge the individual aspect of worship for as we have been reminded* individuals make up the group. And for all the group-mood produced by the music, the group mood affects individuals and the music itself affects individuals.
- 3. We must commit ourselves with Von Ogden Vogt**to the view that the order of the outward form should parallel the inner experience for the liturgies are logically sound in the structure.

^{*}F.S. Strickland, Psychology of Religious Experience.P.183
**Art and Religion, Page 152

Bearing these commitments in mind, and, if we are to avoid the rigid limit of a conclusive definition, it must be our task to study the music of the Synagogue, the Mess, the Book of Common Prayer and the Reformed Service to find out what its worship value is - when worship may be so broadly circumscribed. Each description will be applied to each service.

B. Liturgy

means, 'a solemn service', that it "has become the technical name for the fixed order of the Service of Holy Communion, irrespective of the parts which vary with the seasons. The Greek Services were almost entirely unvarying, consequently every distinct service in use in the churches of the East was called a Liturgy. But in the Western churches, where every service was more or less different according to the day, the volume containing these varying services was named at first a 'Sacramentary', and at a later time a 'missal'; and the word Liturgy is correctly applied only to that particular type and order of service to which these variable parts were attached."

^{*}Liturgies and offices of the Church P.20. N.Y. Thomas Whittaker, 1886.

The Greek word implies, according to Webster that it is a public service, public worship.

"Ritual", according to Webster, is "the established form or forms of conducting Worship; religious ceremonial."

Several qualifications which simplify our approach to the musical portions of the Liturgy are pointed out by F. G. Henke.*

First: "---the type of reaction designated as ritualism is always social, that it is performed to mediate practical control, and that it has a natural history in accordance with well known psychological laws."

Second:** The General Characteristics of Ritualism:

It is social, practical, symptomatic (that is it is the overt expression of subjective states); it is symbolic, dramatic, and, in the higher stages of culture its conventional character is, if anything, more pronounced in the higher stages of culture."

Our affirming the truth of what Mr. Henke says need not conflict with our view of worship as an individual experience. We cannot well deny that the times when men as worshippers totally forget the man who sits next are very few indeed.

^{*}Psychology of Ritualism P.3
**Ibid. P.8-16.

C. Music

It is not necessary here to define the term musicbut two points must be made clear.

Any of the other activities of man. It was one with the other forms of expression (dramatic and rhythmic) by which his world was managed, his life was correctly lived, and his world explained. This is true no matter how much he later came to enjoy it for its own sake. That appreciation came later is evident. As Henke points out,* "In primitive man's rituals they (music and decorations) were vital to the ceremony and represented no value (apart from practical) in and of themselves. They did not arise to satisfy an already existing love of beauty but were an essential factor in practical control. Art production was prior to art appreciation, and was its cause rather than its effect."

Henke's total view, but we can go so far as to affirm that music began naively, the element of appreciation did come into being and while musical appreciation later became differentiated, it was not until the advent of organum that the differentiation of musical development set in.

^{*}Psychology of Ritualism P.82.

Second: Dickenson* points out in corroboration of this view: "But the absence from the ancient treatises of any but the most vague and obscure allusions to the production of accordant tones, and the conclusive evidence in respect to the general lack of freedom and development in musical art, is proof positive that, whatever concords of sounds may have been occasionally produced, nothing comparable to our present contrapuntal and harmonic system existed. The music so extravagently praised in antiquity was, vocally, chant, or recitative, ordinarily in a single part: instrumental music was rude and unsystematized sound, partly a mechanical aid to the voice and the dance step, partly a means of nervous exhilaration. The modern conception of music as a free. self-assertive art, subject only to its own laws, lifting the soul into regions of pure contemplations, where all temporal relations are lost in a tide of self-forgetful rapture, - this was a conception unknown to the mind of antiquity."

But the differentiation of music and its acquired glories of carefully wrought form both polyphonic and harmonic, while it may have served to disintegrate the ritual or reduce its value by gaining glory of its own, its value for the individual was heightened, for the

^{*}History of music in the Western Church, P.19

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individual who wrote it, the individual who performed it, the individual who heard it ---- for it added the whole realm of the personal to the universal which had had its way for so long. Here was surely a doubly difficult tool to use, for the hazards of personal contribution through composition, performance and audition were immeasurably increased. There is little notice of the hazard in Palestrina, but we cannot say the same of the time when according to Mees* Progress in music continued to rest largely with the extemporaneous efforts of choristers even when, with counterpoint, composition in the real sense was introduced.***

It is we of today who bear the heavy burden for a balance between these two, the universal and the personal in music (but even the personal is the result of a universal) is difficult to attain.

Having stated various definitions of the worship experience, the problems inherent in it, having drawn from these, four possible attitudes, we are nowready, bearing in mind the definitions of liturgy given as well as the presence in music of the universal and the personal, to proceed with a consideration of the part of music in the worship of the church.

*Choirs and Choral Music P.47-50
**Ibid. Page 50

Part 11 The Part of Music in the Worship of the Church

A. Apostolic

"In theory, style, and usage, and probably to some extent in actual melodies also, the music of the primitive Church forms an unbroken line with the music of preChristian antiquity."(1)

The heritage from pre-Christian antiquity has three distince elements in it: first, that part which has certain connection with the music of the Temple; second, the element derived from the music of the synagogue, through which the temple elements were received; third, the elements having their sources in the music of the neighboring peoples, more especially that of the Greeks.

are not wanting: I Chronicles xxiii.5 informs us that four thousand Levites praised the Lord upon instruments. Chapter xxv of the same book states that two hundred and eighty-eight choir-members offered praise with those who played upon instruments. That the use of music in the service of the Temple was considerably extended as the nation developed is not to be wondered at. The few available historic evidences, none of which are actual music, point to the fact that the music so described was unison chant or cantillation, entirely subject to (1) Dickenson, Page 40

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the words with which it is used. That it was noisy is not to be wondered at. It was derived almost entirely from the music of the Chaldeans and Egyptians. (1)

The effect of the music of the Temple upon the worshipers while it is attested by Dickenson⁽²⁾ as inducing awe, exaltation, and vehemence, can readily be understood as producing such an effect, for, coupled with colorful ceremony, the impetus of moving throngs of people, plus the eternal <u>Something</u> in the Jewish people which makes them religious whatever else they may be, this impassioned speech-song so removed from the lives of the people themselves must have had a startling effect. But the effect was due to the combination in which the music was presented.

For all this, it is important, as Dickenson points out 3 "Certainly the art of music was never more highly bonored, its efficacy as an agent in arousing the heart to the most ardent spiritual experiences was never more convincingly demonstrated that when the seers and psalmists of Israel found it an indispensable auxiliary of those appeals, confessions, praises, and pious raptures in which the whole after-world has seen the highest attainment of language under the impulse of religious ecstasy."

2. The Music of the Synagogue.

We should expect the music of the synagogue to be of a different character as long as the synagogue itself was not too much of an institution, then, history bears record to the fact that a differentiation of the musical element would take place and instead of worship music we would have the art of music producing materials for use in worship.

(3) Ibid, Page 35

⁽¹⁾ Ibid, Page 21

⁽²⁾ Dickenson, Page 34

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Developed as it was in the period of the Exile, the synagogue has ever been known for its democratic spirit. This gives us some hint of what may have happened to the music. Here was a form of worship near to the hearts of the People. Here the music took on a homely character, with probably large accretions of the folk element. The services of the Synagogue to-day reveal marked spontaneity of personal utterance, men muttering the music of the blessings as the cantor sings them, rising when they please, sitting when they please, those called having a share in the reading from the Torah. Jesus preached in the synagogue, for the privilege was given to no one person as his sole prerogative. The psalms were chanted responsively in the worship of the synagogue, still wielding the melodies used to their own accent and rhythm. But one wonders whether the melodies did not assume a more likable form, for where the hearts of a people speak they speak in no mixed tones. The music was perpetuated entirely by word of mouth, and while many a good cantor avows that the tunes he uses are directly those of the period of the exile in the face of the existing facts one must wonder. The whole system used has been reduced to modern notation, and that as late as the early ninteenth century. The father of the modern cantorate, according to the Jewish Encyclopedia, was one Solomon Sulzer, chief cantor of Vienna from

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1825 to 1890. He was universally recognized as the regenerator of the music of the synagogue, and when we think of what might be left if these very modernizations were removed, we wonder indeed what the effect of the music upon the worshiper must have been.

It may be advisedly stated, however, that the folk element would not be denied, and it, wedded to the intensely personal nature of the psalms, as well as the prayers which, in the period of the exile were coming into constant use, must have offered a worthy outlet for that spirit which in every country and in every age has been the source of what art has developed be it architecture, painting, or music. When the folk element gets its chance, as it always does, it finds its place for evermore.

3. The Music of the Greeks.

"It was the residue of what was pure and reverend, drawn from the tradition of Apollo's temple and the Athenian tragic theatre; it was the form of vocalism which austere philosophers like Plutarch praised that was drafted into the service of the Gospel."(1) There was that about the new Christian spirit which wastruly Greek. For though personal unworthiness was one of the characteristic elements of that spirit, the real value of the individual was on the highest level. This implies a lowly dignity, a sense of solemn responsibility, a sense

⁽¹⁾ Dickenson, Page 53

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possibilities. It was these that reached out for the best there was, not consciously, but unconsciously.

And in the reaching, it was the music of the Greeks that was part of the reward. The belief in the ability of the Greek modes to inspire certain attitudes is well known, there dignity and purity and aloofness from the tawdry historic. What more natural then, than that there should be accretions from this source, for the new Christians were not all Jews and Easterns.

The Christian spirit, stated above as characterized by a sense of personal unworthiness, solemn responsibility, awe, wonder, mystery, love⁽¹⁾ had as well an original contribution to make to its own music. Whether or not as Dr. Dickenson states⁽²⁾ the phenomenon called glossolalia is rudimentary song, it is true that the spirit which produced the phenomenon is the one which would lead to an original hymnic or musical contribution. Overstressed emotional experience leads universally to rhythmic and measured expression. Another force suggesting the existence of an original contribution is the tendency toward regulation which, alike, is a universal of the human spirit.

⁽¹⁾ Dickenson, Page 37

⁽²⁾ Ibid, Page 44

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The bent toward re-enactment and regulation will not be denied. As proof, witness all liturgies and orders of worship. What more natural, therefore, than that groups of words⁽¹⁾ often repeated should acquire a melodic line always used with them.

Despite the heritage in its diverse form and the possibility of an original Christian song, it was not long that the independent song of the people retained a place in the worship of the church.

The leap from the first to the fourth century may be four hundred years but the musical tendencies of that time may be concisely stated however inexhaustible detailed study of the tendencies might be. By the middle of the fourth century, the initiative of the people had been lost in the liturgic movement and the growth of sacerdotal worship. (2)

This indicates the growth of a musical force within the fold of the clergy itself, and this alike betokens the development of musical form however crude it might be.

Music was ceasing to be affective in character and was becoming effective; for apart from short responses, the Kyrie, Amens, and a few versicles, the people merely listened.

⁽¹⁾ Ephesians V.14; I Timothy III.16; 11 Timothy II.11; Revelation IV.11

⁽²⁾ Dickenson, Page 47

But the musical hungers of the people would not be denied. We have therefore the division of religious music into liturgic and non-liturgic, and both of these leave out the folk music of the people, secular in character, which was later to play so large a part in the history of music as an art.

The account thus far has not mentioned one particularly forceful use of song in this period of the growth of the church. With the Hebrews, song was subsidiary to the words and their rhythm, it offered an elastic, effective cloak for the reciting of scripture; it later became a means of entertainmnet. The early Christians soon spontaneously used it as an edifier. Schismatics in every age have recognized the value of song as a means of edification. With the apostolic church it helped to crystallize their tenets, in the period of the Gonostic and Arian heresies it was the means whereby " these formidable heretics drew large numbers away from the faith of the apostles."(1)

⁽¹⁾ Dickenson, Page 50

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⁽¹⁾ Mobineson, Vincia 50

B. The Eastern Church

The development of the music of the Eastern Church has, in the main, five aspects.

The final elimination of musical instruments as profane. Clement, Chrysostum, and Ambrose all denounce vehemently the effect of music produced by instruments which they were accustomed to see put to a secular and unworthy use. As it developed in the East, the Christian doctrine is purely mystical, the word "mystery" being found oftener than in any other liturgy. It is not to be wondered, therefore, that any external means of inducing spiritual movement would be frowned upon. The Puritans of a later day fell as vehemently into the same attitude.

From the Fourth to the Ninth century, and side by side with the developing grandeur, music and detail of the liturgy, there developed a tremendous volume of non-liturgical music which had to find a place in the worship of the church. This music referred to is that of the great Greek hymns which crystallized the Greek doctrine and put it so concisely that it could not fail to find lodgment in the ears and hearts of those who heard. Synesius, born in 375, Ephraem, who died in 378, Anatolius of the Fifth century, Andrew of Crete of the Seventh and Eighth, John of Damascus, 780, Cosmas, who died in 760 and Theodore, 326, are among the greatest

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names. And in their work, they forsook classical meters, employed rime, and in doing so produced a form nearer to the poor to whom the Gospel was preached. (1)

This period of the Church's life is also the period in which the great anonymous hymns of the church came into being. The Gloria Patri, the Gloria in Excelsis, the Cherubic Hymn, the Te Deum, the Magnificat, the Benedicite, the Kyrie, and the lovely O Gladsome Light translated so beautifully by Longfellow in his "Golden Legend".

The tremendous growth of the liturgy is indicated by John Mason Neale when he enumerates the volumes which contain it at the present time. It is to be remembered that subsequent to the edicts of Constantine(fourth century) which made of Christianity the religious system of the empire, there was no marked growth in the liturgy of the Eastern Church.

- 1. Twelve Menaea, a volume of three thousand pages containing the same parts of worship form as the Roman Breviary.
- 2. The Great Octoschus: in eight parts. This contains the Ferial Office for eight weeks. The Ferial office being the offices for festival days.
- 3. The Paracletice contains (see 2)
 According to Dr. Neale at least half the work is
 by Joseph of the Studium
 This volume contains three hundred and fifty
 double-column pages.
- 4. The Triodion is the Lent volume.
- 5. The Pentecostarion, contains the Office for Easter-tide.
 "On a moderate computation, these volumes together
 (There are sixteen) comprise five thousand closely
 printed quarto pages, in double columns, of which
 at least four thousand are poetry." (2)

⁽¹⁾ J.M. Neale, Hymns of the Eastern Church. London: SPCK, 1918 (2) Neale, Hymns of the Eastern Church, Page 33

Finally, it may be said that the decay of the Eastern form of worship was inevitable, for stagnation is decay.

The Iconoclastic controversy was fatal, submerging much of naive beauty in fierce struggle, hatred and persecution, removing those objective forms which had encouraged natural expression. But the oriental spirit was fatal too. While it somehow instinctively loves the things of religion, it loves them in such a way as to heap up ceremony upon ceremony. Never before was a group of people presented with such an opportunity for development as was the Christian Church because of its Founder, but the Easterns seemed to get lost in the mystic possibilities with the result that ultimately each day had its form of worship and rubrics prevented development.

2. Characteristic Moods and Criticism

The Apostolic mood had an essentially Jewish foundation but built upon it one characteristically Christian. Here was joy, depth of feeling, spontaneity, love for the traditional, and delight in the share of edification offered by the elements of worship. Here were awe and wonder, struck through by a peculiar democratic spirit. Here was a lowly dignity mixed with a sense of profound unworthiness. Here was inwardness that was gradually producing an outward form.

The Eastern Church was oriental in its aspect and attitude the mood of which was heightened by the sense of

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the device of a posterior to select the out of the

mystery previously mentioned. Here was unconsciously a gradual subservience to law which was ultimately to preclude all possibility of personal participation. It is interesting to note, however, that the element of freedom would not be denied, as is attested by the volume of non-liturgical hymns. Here was embalming of dogmas in a form which made enthusiasm give way stagnation. The Eastern Church was more oriental than Greek while the Roman was more truly Greek than Roman plus a new, original, virgin element in which music could grow.

C. The Western Church The Line of Development

"Milman asserts that the liturgy of the Roman Church for the first three centuries was Greek."(1)

Which is to say that unison chant subject entirely to the rhythm of the words was used at the altar of Rome.

"The Catholic chant is a projection into modern art of the altar song of greece, Judaea, and Egypt, and through these nations reaches back to that epoch of unknown remoteness when mankind first began to conceive of invisible powers to be invoked or appeased."(2)

But let us see what happened when the balance of power shifted from Constantinople to Rome. The Roman ascendency in the matter of liturgy and ritual had its remote beginnings when by the edicts of Constantine (fourth century) the Christian religion became to all practical purposes the religion of the empire. That it

⁽¹⁾ Dickenson, Page 65 (2) Dickenson, Page 99

A) Diskusson, care of

should become an empire-religion was inevitable and as an empire religion it would be expected to assume glory, splendor and authority. And this implies that the people would naturally assume their proper place in the scheme. This proper place is adequately set forth by Dr. Dickenson in many places. The following quotation will serve to indicate it:

"All Catholic art, in so far as it may in the strict use of language be called church art, separates itself from the larger and more indefinite category of religious art, and derives its character not from the personal determination of individual artists, but from conceptions and models that have become traditional and canonical. These traditional laws and forms have developed organically out of the needs of the Catholic worship("and not from the needs of Catholic people" may I add?); they derive their sanction and to a large extent their style from the doctrine and also from the ceremonial."(1)

It is this process which was beginning when the edicts of Constantine were promulgated in the middle fourth century.

A survey of the work done by Dr. Dickenson in "Music in the History of the Western Church" in recording the development of the music of the Catholic Church reveals four periods not definitely pointed out by him but contained in the chapters as he has prepared them:

I. The period of melody- and of the development of the liturgy consant with the religion of an empire.

This period covers the fourth to the ninth centuries for prior to the fourth century the liturgy was essentially Greek.(2)

(2) Ibid, Page 65

⁽¹⁾ Dickenson, Page 80

II The Period of Experiment- tenth to fourteenth centuries- in which variation through two part music evolved.

and seventeenth centuries, in the first of which artistic writing had its inception, in the second of which the contrapuntal style had its maturity, in the last of which the art of counterpoint began to disintegrate and secular influences as well as cultural influences wrought their work upon the art of music.

IV The Period of the Development of Harmonycharacterized by secular and folk elements which at bottom means the introduction of the personal (from both mental and emotional sides), the artistic and the dramatic.

It will be unnecessary for our purpose to set forth in detail the development of music through these periods, for, for our use, the line of Development only is necessary.

Christianity the religion of the Empire. "The worship forms began to be arrested in their present shape."(1)

From the fifth through the seventh centuries it would seem that the church was so busy growing in splendor and detail there was little time for experiment. This period is the period of the treasure of melody and of the unfolding of the liturgy.

The seventh, eighth, and ninth centuries according to our authority for this section⁽¹⁾ was the period of compilation and composition of the liturgic songs - a work traditionally assigned to Gregory the Great - 590-604, but of a truth the work of the Hellenic popes of this period.

The tenth century presents the first notable diversion from unison chant. It is the century of Hucbald and his organum. With two part music evidently, harmony became more definitely implicit. We have here the first formal glimpse at what was to happen.

The altar song of this period was primarily a unison chant, always a <u>Capella</u>, subject entirely to the rhythm of the text. In the twelfth century the new harmonic art of northern Europe worked the first notable changes in the altar song, for now three parts were being used together - and whereas melodies had not been invented but old ones had been used and re-used and new ones had been adopted, now free invention of accompanying parts was necessary for finding three melodies that would fit was a difficult matter.

The use of dissonances in the thirteenth century
went far toward crystallizing harmony though there was
in reality little advance in the art of composition.
Skill in the simultaneous handling of three parts was
the result of the free invention of two of them and the

⁽¹⁾ Dickenson, Page 110

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⁽¹⁾ Plowers, out 110

increased variety of intervals at the disposal of the musical clergy.

The printing of musical notes(fifteenth century)
helped materially the use and production of music. This
with the increased skill(for we have reached the close
of the period of experiment) in the handling of parts
and the use of various intervals produced artistic
composition. Down to this time all music was a variation
of the ecclesiastical model.

The period of maturity of the contrapuntal style (middle sixteenth century) contains the names, of course, of the masters, Palestring, Vittoria, Lassus. It is the period all the modern forms, vocal and instrumental, were in embryo. It is the period of Caccini and the recitative, which, when it was developed was a prime force in making the text subordinate to musical form. It was the period when the opera and instrumental music, new forms, developed side by side with the old. But it is the period-for all its maturity- when the unearthly beauty of the contrapuntal style at its best was lost in a type of composition described as follows:

"Composition was more like algebraic calculation than free art; symbolisms of trinity and unity, of perfect and imperfect, were entangled in the notation, to the delight of the ingenious monkish intellect and the despair of the neophyte and the modern student of medieval manuscripts."(1)

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⁽¹⁾ Distances, Fair 184

The seventeenth century witnessed the taking of new directions by all musical productions, It must be remembered that church music was produced away from the world, the contrapuntal style was the music of the cloister. It must be remembered also that there was a music nearer the people that was growing more and more in power and skill with the result that it one day broke bounds and swept church music into its own channel. The result of the interaction in the modern musical world being that church music is now a variation of the secular model, though interest in the purer style is on the increase. As has been pointed out the intrusion of the secular meant that the ecclesiastical musical canons could no longer be authoritative. Church music could no longer be the "voice of the whole church", "the voice of the church in prayer"; it must needs now be evidence of a personal reaction to the mental and emotional content of religion; it must be evidence of a sense of unworthiness in the face of the ideal, a sense of supplication at a vision of power, a sense of desire at the promise of the Gospel, a sense of security at the realization of the power of the Church. It must be evidence of a sense of the dramatic for the life of Christ is intensely so. It must be evidence of an appreciation of the drama of the mass and the abundant symbolism of the same ceremony. Music must be all of these things and more when it comes in touch with the outer world- and all of these things she became.

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It was with the coming in of these new elements that the modern musical mass began to develop(1), a form which combines the operatic, the orchestral, and the vocal developments of the sixteenth and seventeenth centuries. Because of the new materials at hand we should expect the music to be shallow until the new forms were mastered. It is natural also that the new church music should share all the fluctuations of European taste(2) and such it did- but gradually emerged serenely self-poised and promising great writing as coming from great men. And the promise was kept as such names as Liszt, Beethoven, Franck, Verdi, and Dvorak in connection with church music testify.

2. Characteristic Mood and Criticism

An examination of the inde of development of the music and ritual of the Western Church reveals the mood of the mass. Before the mood is described from this line of development, however, it is desired to include some quotations from the Catholic Missal (2) serving to show the attitudes recommended to the people by the Church authorities.

" ' Of the many ways of assisting at Mass, the best way is that in which each person by saying the words of the Wissal more closely, allies and associates himself

⁽¹⁾ Dickenson, Chapter VI (2) Dickenson, Page 204

⁽³⁾ The New Missal for Every Day, F.J. Lasance. New York; Bengiges Bros, 1924

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with the priest who is celebrating. To indentify one's self thus with him is to unite with our divine Lord Himself, who is there and then acting as the Priest according to the order of Melchisedech. (1)

"'To people in general I would recommend to say
the prayers (during mass) which are found in prayer books
under the title of "Devotions for Mass."'"(2) Which is
to imply that attention of spirit only is necessary.

"Each one may read from approved books of devotions, or recite such prayers as most appeal to him. Or, again, if he please, he may pass the time of Holy Mass in purely mental prayer. Or, in fine, he may in a special sense make his own, by reverently listening to them, or repeating them over, the very words put by Holy Church into the mouths of her ministers standing at the alter and of the singers and others charged in her name to respond to them.' (3)

Thus, is delineated the mood which is also set forth by a study of the line of development of the music of the Western Church. To cooperate is not to contribute. It is to accept words, spirit, music, movement - the whole ceremony and its content in the light of catechitical instruction given before the day of confirmation and never questioned for a moment. It is to be penitent - believing that with the Church and in the Mass alone is

(3) The New Missal, Page 14

⁽¹⁾ Ibid, Page 9, Quoting Bishop Riddell, Prayers for Holy Communion

⁽²⁾ Ibid, Page 11, Quoting Father Glover

the chance of salvation. It is to be submissive and to accept the answer the Church gives to all questions. It is to feel a sense of awe and wonder in the presence of the re-enacted sacrifice of Christ. It is to be reverent and fearful.

We must remember that the whole theory of the Mass, the authority of which the Church is possessed, the character of her doctrine is "from within outward." Because this is true, her music was developed away from the people and in it they had no cooperative share. It is true further that the character of the ritual chant and the polyphonic style is such that it is exactly the opposite of personal. This element, broadly stated as personal, but including also the dramatic and the emotional did not find its way markedly into the Mass until the seventeenth and eighteenth centuries. But once it gained its place - it made the ritual chant fight to keep its place. Appreciation of Gregorian Song and of Polyphonic Style rests upon information. These are not of the warp and woof of this age however pure they are and ideally and theoretically sound there use in the Mass is.

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D. The Evangelical Churches

It will suffice in setting forth this line of development to indicate the original contributions made by this whole new branch of the Church.

Luther in his Formula Missal of 1523 and the Deutsche Messe of 1526, were, as the Name indicate, modelled on the Mass. The order was kept and it was intended, in the earlier work, the text be chanted. The later work brought the vernacular into service use. Musically the changes wrought are of importance for congregational participation was increased wherever it was possible. The creed, the Lord's Prayer, some of the Psalms, the Gloriae were all put in hymnic form so that the people could sing them. Folk tunes were drafted into service as were portions of the ritual chant tunes of the Catholic Church. This meant the engrafting of a freshness and new spirit. It meant as well a freshened sense of rhythm and the further differentiation of the harmonic system.

The interaction of church song, Italian melody, the developing Harmonic System of Northern Europe led to the modern musical mass in which the great fixed portions offered adegnate textual material for dramatic, expressive writing. The work done by the new Church on the worship form evolved the anthem in course of time. Purcell is father of the anthem in its modern form.

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2. Characteristic Mood and Criticism

We have saved for the future in this branch of the Christian Church the element of personal participation.

Once more the success of worship was to depend on the attitude of the worshippers. Once more the value of personal contribution ascended. Once more the entire service was at the disposal of the worshiper for he heard his own tongue spoken.

Such a condition would undoubtedly freshen the mood in which worship was carried on.

Where was codperation by silence, now was codperation
by speech and song, where was reverence now is reverence
on a higher level for the element of submission is gone.
Where was mute acceptance now there dared to be a
question; and who can say but that in the answering or
even in the asking there is Salvation! Where was penitence is still penitence - but the hope is changed for moral
responsibility and the courage and desire to achieve shall
begin to grow.

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Part III Heritage and Experiment

A. Heritage

1. The Music Heritage

what is the value, then, of what the past has given us? We are blessed with three types of music each of which was brought to perfection; the first two within the fold of the Church; the third, though now completely differentiated from church music, influenced it immeasurably. We are living in a modern age - but most ages are modern when they are being lived in. Does the music of the past have something for our modern need? What does it have? Can the music of the present adequately displace it? Just what is the worship value of music in liturgy?

The music heritage seems to be composed of two elements, the element of form and the personal or life element.

While it is unfair to label these elements, for to do so is to restrict them, it may be indicative to say that by the former is intended the result of the differentiation of music into an independent art, the result of mental activity upon musical lines. The heritage of form is an art heritage, which, because it is an art heritage has spiritual value. By the second element, the personal or life element, are intended those native tendencies or instincts which have produced music in some form in every nation, savage and cultured, those powers with which music is endowed because people are subject to the same emotions and moods.

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It is admitted that of course these two elements of the music heritage cannot be nicely separated for they overlap. This is true because every genius is a kind of epitome of mental and emotional life, and seems to be more closely in touch with the spirit of things. The products of the work of a genius therefore evidence simultaneously these two elements, the one cannot be present without the other. The chemist would say they act as catalytic agents; the presence of one makes the other active and yet the agent is not destroyed in the process.

a. The Heritage of Form.

A closer examination of the element of form is possible again through the work of Dr. Dickenson. (1) we must remember first that the Mass itself is a perfect form in which "all the elements of the ceremony that affect the eye and the imagination are intended to supplement and enhance each other. "(2) All of the ideas of the Mass are outwardly manifest - and it is because of the success with which this is done that the lass is so effective.

"The liturgy is, therefore, the voice of the Church, weighted with her tradition, resounding with the commanding tone of her apostolic authority, eloquent with the longing and the assurance of innumerable martyrs and

⁽¹⁾ Music in the History of the Western Church (2) Ibid. Page 71

confessors, the mystic testimony to the commission which the Church believes to have been laid upon her by the Holy Spirit."(1)

The heritage of ritual chant derives its value from the purity of its form as "religious folk-song", from its exquisite place in the liturgy where it is an integral part of the whole movement, from the complete mergence of its own charms in the paramount significance of text and action, (2) and yet, we are reminded that he "who loses his soul shall find it". And the place of ritual chant in the Catholic liturgy leaves little to be desired from the viewpoint of the theorist and the instructed.

The heritage of polyphonic music which wees points out (3) was the result of the seductive charm of creaturty, so far as its place in the liturgy is concerned, has the same values as ritual chant. But the personal contribution was beginning to ersep in- and with the personal contribution gleams of the possibility of personal reaction on the part of the worshipper. Here, as Dickenson points out (4), are calm ecstasy, of trust, naivete and sincerity, unquestioning simplicity of conviction, an instinctive demand for a more expansive form of music than the unison chant, infatuation with the formal and technical, indifference to the claims of the natural and simple, congruent aesthetic effect and

(2) Ibid, Page 99

(4) Dickenson, Page 131-174

⁽¹⁾ Dickenson, Page 81

⁽³⁾ Choirs and Choral Music, Page 45

religious and historic association, here are edification, instruction, and inspiration, not decoration.

Two quotations sum up clearly the value of the music of the polyphonic period.

"Art forms seem often to be under the control of a law which requires that when once set in motion they must run their course independently of changes in their environment. These two factors, therefore, - the compulsion of an advancing art demanding completion, and the uncontaminated springs of piety whence the liturgy and its musical setting drew their life, - will explain the splendid achievments of religious music in the hands of the Catholic composers of the sixteenth century amid conditions which would at first thought seem unfavorable to the nurture of an art so pure and austere." (1)

"Growing up under what seem perfectly natural conditions, patronized by the laity as well as by the clergy, this highly organized, severe, and impersonal style was seen, even before the period of its naturity, to conform to the ideal of liturgic art cherished by the Church; and now that it has become completely isolated in the march of musical progress, this comformity appears even more obvious under contrast. No other form of chorus music has existed so objective and impersonal, so free from the stress and stir of passion, so plainly reflecting an exalted spiritualized state of feeling. This music is

⁽¹⁾ Dickenson, Page 157

singularly adapted to reinforce the impression of the Catholic mysteries by reason of its technical form and its peculiar emotional appeal."(1)

The value of the mixed solo and chorus music with accompaniment is implicit in what has already been said regarding its mood and characteristics. There was that that the old music could not give voice to. There was a component in worship which was of the people, there was that in the words of the Mass and of the modified worship forms of the Reformation which could not be expressed by so sustere a method and one so far removed from the common earth. The music of the period as did liturature and art revelled in the world - and unconsciously musicians were finding the real people whose lives had made Catholic worship what it had come to be. A discovery of new spirit yet old, of drama eternally re-acted, a sense of reaction in the experience of worship - all of these indicate the value of the music of this latter period.

b. The Personal Element.

"I believe that the craving to sing is but a partial and imperfect image of the craving to pray. That song is to prosy speech, that prayer is to song. It is the supremely personal and direct utterance for which creation longs, for which hard toil prepares."(2)

⁽¹⁾ Dickenson, Page 178

⁽²⁾ Gabot, What Men Live By, Page 267

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which is to say that no man escapes the universality which impels to musical experience. The personal element may be set forth thus: Men in the Church craved singing, religious expression demanded it, and music went on to polyphonic perfection, a consequent differentiation was wrought, and ever increasing aloofness from the world resulted. The craving to sing was lost in the craving to create.

But men, women, and children outside the Church craved singing and they sang melody and played their instruments and danced their dances in homely expression. Their music gathered force until the decadent polyphonic music failed to yield up its treasures. And so the music - child of the worshipers had to find place in the liturgy and it did as the development outlined in previous pages amply testifies.

2. The Beauty of the Past

and so the beauty of the past has come down to us, a beauty having many elements, a beauty within a beauty, a beauty creating a new beauty. There is the sense of reverence for holy things which it is peculiarly the skill of the C.C. to cultivate, there is the beauty of the truly spiritual, a characterization correctly applied to the ritual chant and the best of polyphonic music and of the church music of the later period, there is the beauty of achievment doing tribute to those in

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whose care the music was, there is the beauty of unity of which the liturgy is a brilliant example, there is the beauty of purity the truly artistic music evidences. And it matters not whether beauty in music be defined as Ethel Puffer defines it or not. (1) "The beauty of music, in so far as beauty is identical with pleasantness, consists in its satisfaction of the demands of the ear, and of the whole psycho-physical organism as connected with the ear."

Surely more weight could be attached to "beauty" than that!

But the problem before us then: is to discover if it is possible to what extent these elements from the past should tide over if music is to have value in our liturgy of today. The purist, all will agree, considers the worship form, the music as it finds its place in the worship form, the historic value of the music and on the basis of the best the world has to offer in the three fields of church music decides in favor of ritual chant and the polyphonic style - because of the perfect whole. But should the desire to preserve the "perfect whole" be the ruling one? Or, he may make musical perfection his criterion - and is forced to make the same decision. But should this be his chief aim?

Mees (2) has sounded an important note which bears directly upon these questions. "The prevailing tendency in musical taste is distinctly unfavorable to the appreciation of choral works in the polyphonic style.

⁽¹⁾ The Psychology of Beauty, New York. Houghton Mifflin & Co.,

⁽²⁾ Choirs and Choral Music, Page 210

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These appeal to the heart and to the emotions through the intellect. Their beauty and grandeur lie largely in the Consistency and symmetry of their structure which can be comprehended only by the exercise of musical faculties trained to look beyond nerve excitation for the content of a composition."

But this projects us directly into the second half of Part Three, Experiment.

1. Modern Life

If we except the Catholic Church, we may affirm that worship has been redefined in the present age. Denominationalism and sectarianism are proofs of the fact, as are also experiment and freedom within the congregations themselves. It is no longer participation in the prescribed ritual. Cabot defines it admirably from the modern view: (1) "Worship fulfills what play, art, and love attempt. 'Pleasure, recreation, friendship, the companionship of men and women, beauty, - all these recall the out goings of ambition and moral effort and unite a man with his natural appreciation. Worship is the whole which includes them."

Such a definition makes room for spontaneous worship experience of the type called higher mysticism and at the same time makes demands upon the liturgic worship of the Church as a whole.

(1) What Men Live By, Page 274

These appeal to the neart and to the ountions through the interior. Their beauty and granupur lie letterly in the Communities, and symmetry of their should also beauty of their should be an or communities of the oxeroise of custon for the content to lose beyond north excitation for the content of a compatition."

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But modern life has a distinct character. It seems to be an age of unification, an age when mechanism, science, and religion are feeling ever outward for ways to get together. All of which is taken of the increase in value of the individual. Education, health measures, cultural opportunities, and religious activity all evidence this and it is one with the tendency toward unity of spirit of the various fields of human activity.

It is natural that in this frank attitude toward life and in this frank desire for objective proof of its unity - worship should be called into the witness stand. But, as Hocking points out, (1) the "doubt is now directed rather against the special mediators which worship has been using than against the thing itself." Hence, the frank effort at psychological and aesthetic experiment with the worship form.

b. Belief

The modern attitude toward belief is another of the determining forces directly affecting the worship form. The early Church soon crystallized its creedal elements, the Eastern Church became lost in dogma, and its worship form ceased to grow, the Western Church made objective its whole system and furthermore backs up that system by enough of religious education to make reverence, awe, fear, and submission characteristic attitudes.

(1) The Meaning of God in Human Experience, Page 357

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"By asserting the immense superiority of liturgical over individual prayer we do not say that individual methods should be suppressed; we would only wish them to be kept in their proper place."(1) Personal contribution to the elements of belief and worship are entirely out of the consideration from the Catholic view.

Such is not the case with the other denominations. It is interesting to note that those sects holding to a traditional worship form seem to cling the more avidly to creedal elements. The reason is not difficult to see -. The liturgical form as we have it today embalms(to use the word as Dickenson uses it) the elements of dogma beyond any hope of a resurrection. And, as Henke points out, (2) only an extremely potent social force can create a change.

Such a force is, for example, the work of Martin Luther. His career of course needs no outlining here. His differences with Catholic Church, and the changes he wrought in the worship form are evidenced strikingly in the Lutheran Liturgy - where they are crystallized and preserved beyond any immediate hope of change even in a modern world. The minds of a few may question and think freely - but the social expression of the Lutheran doctrine as it takes place in the Lutheran Liturgy seems to be firmly holding its own.

⁽¹⁾ The New Musical for Every Day, Father Lasance, Page 14 (2) Psychology of Ritualism, variously

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⁽¹⁾ The May content for Your May Day, Pather consider, can in

But such is not the case with the more evangelical denominations, those more especially who, while they preserve the general outline of the liturgy do not preserve its complete form. Here we have freedom of belief or at least freedom of interpretation - freedom of thought all of which betoken the emphasis placed on morals and ethics and the value of the individual personality.

It is easily seen that a worship form making objective and embodying extensive doctrinal elements cannot be genuine for the protestant denominations are stressing more and more the personal aspect of worship. There is no intention to deny the efficacy of creedal expression as having a real place in the worship form. We are stressing here the elements of freedom, the value of the individuals opinion, and the search for a progressive revelation of truth as characteristic of the modern spirit in the realm of belief.

c. Music

Just as during the Renaissance music kept pace with the developments of the other arts and reflected the spirit of the age, so modern music reflects the age. The mechanical being supreme reflects one spirit, the scientific being very active reflects another, the religious and philosophical being rife - all are part of the age of unification and music is also, and reflects the

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state the developments of the state and collected with the state and reflected with the spirit of the state and reflected and re

search. The melodic, the rhythmic, the dramatic are evidenced as much in modern church music as in any period of history, and there is at the same time the experiment in harmony, dissonance, and the atonic effects. Indeed Honneger's "Pacific 231" and "Rugby" are intensely illustrative and being illustrative and pictorial are also dramatic. The effort to produce the unmusical by musical means, the effort to imitate and describe, the effort to dramatize - who shall be the one to evaluate the possibilities of these in connection with worship? But Percy Dearmer reminds us. (1) that "the music we like best is always that which is rooted in our own past, and, until we give people plenty of that, there will be no music in their hearts." While H.E. Hunt(2) offers a foil to his idea, "Progress lies more along the lines of the appreciation of music than in the personal performance of it." a senie of the the to appear and with the signific

The conclusion of such a process if both these statements were to be acted upon at their face value would be: "If we are pedants, we shall give the people what we imagine they ought to like; but if we are artists, we shall give them, not the idiotic melodies of the music hall or the vapourings of the cathedral organist but what they like best of all -- their own true and healthy expression in song. Then, if we help them to sing, instead of hindering them, the time will soon come when the people will think

⁽¹⁾ The Art of Public Worship, Page 83 (2) Spirit and Music, Page 18

The consistion of such a process is total these Alebanates are not to a since open an timit from reduce easied be: "If we are noteate, we will like the compile what we then the time ought to the time; but if we are mulistic, we pictif give then then, not the thing that if we are mulistic, we pictif give then then, not the thing to allocated of the reduced of the time and the time out the time time of the compile of the compile of the compile of the time time of the compile of the time time of the compile of the time of time of the time of time of the t

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how jolly it is to be in Church, and will be looking forward all the week to next Sunday's music."(1)

So that if we are to supply worship music for people - the best method is to find out the kinds which are rooted in their past and from that as an elementary stage lead them to appreciation of the types which with the service form make an artistic whole.

"Progress lies more along the lines of the appreciation of music than in the personal performance of it."(2) And what Hunt says of the solo singer may also be said of the chorus: "A singer who is able to play upon his audience and hold them in his grip can surely also lead them up to the appreciation of better things."(3)

d. Goals

What are the goals then which may be set down as being the goals of him who is concerned with the worship of the age?

- 1. We seek a worship form which will preserve
 the best of the traditional forms, which will
 profit by their error and at the same time
 be expressive of our own life.
- 2. Admitting the pragmatic view, we seek a
 worship form which will yield results as
 valid as those the Mass Yields and we
 shall require that the results be tested

(3) Ibid, Page 59

⁽¹⁾ The Art of Public Worship, Page 85 (2) Spirit and Music, H.E.Hunt, Page 18

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by their efficacy in motivating subsequent
activity. We seek peace, courage, assurance,
insight, truth, goodness, and love.

"But we shall never draw people to Church by
such preaching as it lies with average human
nature to deliver. We can only draw them by
awakening in them the desire to worship together.

How can that be done? By so expressing the
worship that it draws men. It must speak to
them of God, his goodness and beauty; it must
speak to them of beauty as the arts truly
practised, do speak; It should draw away from
before God the veil of sordid and unworthy
things, so that men may come to him and worship
him face to face."(1)

- 3. We seek an atmosphere in which intellectual activity can be participated in freely, in which horizons can be broadened, in which desires can be deepened.
- 4. We seek an atmosphere which can serve as a proper emotional outlet for emotion properly expressed is emotion properly trained.
- 5. We seek an experience in which God can be felt and understood as existing, living, active and as manifested in those goals listed above.
- (1) Percy Dearmer, The Art of Public Worship, Page 23

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Percy Dearmer can fittingly close this section by contributing from "The Art of Public Worship:"(1)

"On the one hand, then, worship that has become practically independent of the ritual as in the Roman Church, and to some extent in the Eastern Churches, is in decadence; and there is error in that. On the other hand, worship that over-estimates ritual(as in the oldfashioned Evangelical Church service), or the intellectual appeal of preaching (as in the Protestant Churches), often leaves greater error behind. The intelligence is needed to stiffen and correct emotion, but is itself more difficult of correction. Ceremonial has had this further advantage over ritual, that it can itself hide and even correct ritual error by making the wordsiinaudible as well as unintelligible; while ritual and ceremonial share the great practical advantage that almost anyone can reproduce them, whereas everybody cannot reproduce intelligence."

2. New Texts for Old Forms

Such a statement leads directly to a setting forth of the present day notable tendencies which bear upon the problem in hand and of the modern experiments in worship which evidence dissatisfaction with the old form and realization of a great need as expressed by the previously listed goals.

2. Not Toute for Old Porce

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The great worship form historically listed represent a pendulum swing.

Temple

Ritual and Liturgy

Apostolic Church

Free- but built on old forms- developing

into

Western Church

Liturgy and Ritual

Synagogue

Free, - Comparatively

Developing into modern synagogue

Eastern Church

Ritual and Liturgy- becoming

decadent

Reformation Churches

Modifications leading to free

denominational forms

Modern Churches

Swinging toward a modified liturgy that seeks to meet the need as revealed by history, psychology, philosophy, art.

The more notable examples of this pendulum swing are the development of and increased use of freely modified ancient liturgic forms within the fold of the Congregational, Methodist, and Presbyterian Churches. The increased use of Chancel worship, the Gothic style, the objective method in worship requires a study of the worship forms which all of these originally surrounded. They at the same time make clear the fact that if they are to be effective, somehow appreciation of their meaning, aesthetic and historic value must be built up.

but the development to you becommend him to inconcleved only of these ortifically surrounded. They at the need the in New York City has conducted for several seasons studied experiments in worship. Into the historic forms - some very ancient and coming out of the primitive times - he pours new content culled from world sources. English Literature, the Vedas, both do honor. The cantor is employed. Ancient melodies and those constructed for a definite text are both used - often side by side. The an ancient dance, oriental religious dances, aesthetic dances, the dramatic form, art, - all are drafted into service in the effort to meet the modern need.

But what of these who attend for whom the novel elements draw up no associations whatsoever? Liturgy grows-slowly, bit by bit, out of social situations, life in need. And the best that can be said for Mr. Guthries efforts is that they are one step in an age long search. For which step we render our praise.

We must remember - whatever our experiment - if it
be for the multitude, that, "the people know nothing of
historical precedent, and care little for liturgical
principles. Roman Catholics get on well enough with their
canon, and do not, as a rule, know that it is a very
curious one, full of dislocations, and containing some bad
grammar, and one or two sentences that are unintelligible."(1)

⁽¹⁾ Percy Dearmer, The Art of Public Worship, Page 45

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Conclusions

What conclusions may be drawn from this consideration of heritage and experiment?

- 1. The modern age is an age of unification of mechanism, science, religion and philosophy.
- 2. It is also an age in which the value of the individual is the highest it has ever been.
- 4. Modern music partakes of this frank attitude. It must have something to lend to liturgy.
- 5. Historically, worship has oscillated between liturgy and freedom. We seem to be swinging toward liturgy.
- 1. There are evidences of a frank effort to adapt
 liturgy to the modern need. Which means that the music
 must first be of the sort that is rooted in the past of
 the worshipping people, that its artistic level must rise
 if the liturgy is to grow and retain its value.
- 7. This is best accomplished by increasing information, background, associational capabilities of those who worship.
- 8. Musically this implies that we cannot begin with perfection in ritual, liturgy or music.

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Part IV The Permanence of Music

A. Comparison of Evidences from Chruch and Musical history and from philosophical and psychological study

1. Church and Musical History

Even a cursory survey of the evidences from church and musical history from time immemorial to the period of the entirely musical mass, will show that music is permanently a part of worship. Where it has been denied a place or made severe, more notably among the Puritans of the Colonies and the Quakers with whom silence became a ritual, the sect has been a minor one and music has eventually reasserted itself. Further, when for practical reasons the ritual chant was impossible, for all writers attest the difficulty of the proper performance of the ritual chant, the music of the seventeenth to twentieth centuries came in to fill up the gap.

The evidences of a return to liturgy indicate a desire for more opportunity for music on an artistically and historically arranged basis. Not that the desire is consciously formed in the minds of the worshippers. It is a universal "feel" toward what is inevitable and the best. This return to the liturgic form involves the notable principle of reciprocity in worship which allows for the share of the congregation so that in addition to congregational song in the form of hymns there is congregational

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response.

The interdependence of Hebrew, Oriental, Greek, and Christian song, the continuity of music and the evolution out of these of the present forms is further evidence of the permanence of music.

It is notable also that every peak of perfection

(of which it will be remembered there have been three:

the period of perfection of the ritual chant, the period

of perfection of the polyphonic style, and the modern

period) has been followed by a pronounced change. Every

period of decadence has been followed by the entrance of

a saving novelty or a reversion. It is Mees who points of

out:(1)

"As was inevitable, a reaction against artificiality in composition set in after the possibility of contrapuntal technics had been fully exploited by the Flemish Masters, and when the power of sensuous beauty inherent in harmony began to assert itself. Towards this the growing cultivation of secular music largely contributed."

And further, from the same writer:

"The people being necessarily debarred from participation in theregular services of the Church, which were conducted in Latin, sought and found opportunity to give praise in their own language and in their own songs at church festivals for which definite liturgical forms had not been provided and which in the course of time has assumed

(1) Choirs and Choral Music, Page 59

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It is noticed to appropriate them were there are the set of confection to (or which is not considered the confection of the confection of

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and further, from the same origin:

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assumed the character of popular celebrations. In this they were encouraged by the clergy, who translated Latin church hymns into the vernacular and wrote new ones adapted to folk melodies."(1)

The peregrinating choirs of the fifteenth century, the guilds of singers, the choral societies of the eighteenth century and the amateur societies as they appeared in Germany in the ninteenth century - all attest this imperishable and inevitable musical tendency.

2. Evidences from Psychology and Philosophy

Henke is entirely utilitarian in his presentation of the origins of music: "It came out of man's effort to meet his every day needs and should not be conceived of as having come through any vague sense of the infinite or of a mysterious power."(2)

"The religions may also lose their vitality through the differentiation of elements which have acquired values in their own right. Two obvious examples of this are decorations and music. In primitive man's rituals they were vital to the ceremony and represented no value in and of themselves. They did not arise to satisfy an already existing love of beauty but were an essential factor in practical control. Art production was prior to art appreciation and was its cause rather than its effect." (3)

⁽¹⁾ Choirs and Chorus Music, Page 78

⁽²⁾ Psych. of Ritualism, Page 55

⁽³⁾ Henk, Psychology of Ritualism, Page 82

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Cabot points out the permance of music from another angle:

"The fact that worship surrounds itself with beauty, with symbols (some of which may be subjective - may I add?) with symbolic acts and rites, means simply that it is sensible and well-planned like baseball or business. For athletics and commerce have their own symbols which everyone uses as a matter of course. We moderns are indifferent or averse to worship, not because it employs ceremonies and symbols, but largely because of our clumsy shyness in the use of this particular set."(1)

Francis Bacon's whole treatment of the Origin and

Function of Music in his Essays on Education - as the

language of the emotions as well as Ethel Puffers treatment of the same subject from the psychological side as

the effect of well ordered sound - alike point to the

permance of music if for no other reason than that there
shall always be well ordered sound and then shall be
emotions that endeavor to speak as long as there are
peopls. Both views may be right. Each alone will not
suffice.

When Dr. Cabot lists disenthrallment as an essential in worship and calls it "an attempt to go back to first principles, to free ourselves of prejudices which check growing insight into a new situation."(2) and states that "it is perhaps the most important of the approaches to prayer" - he opens the way for indicating the permanence of music in this connection.

⁽¹⁾ What Men Live By, Page 27 (2) What Men Live By, Page 284

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And further, from the same mystic:

"I think the experiences of exaltation and gratitude which have come to me, as to thousands, in the hymns and liturgies of the Christian Church, are somewhat more definitely religious than the expansive enthusiasm for things in general which springs out of us after a plunge of ecstatic delight in art, nature, love, or victory."(1)

And finally: "Anyone who cares for music is able to follow sympathetically even if he cannot share, the accounts of the religious experience called communion with God. He knows what is meant by an intense but effortless attention."(2)

H.E. Hunt and T.W. Surette sound the same note more concisely.

"Religion, love, and music, are they not the threefold expression of the same fact, the need of expansion under which every noble soul labors?"(3)

"Are we not justified in stating that music is even an expression of the deepest relation with the visible and invisible world which the soul of man is capable of experiencing, and that these relations, inexpressible in more concrete manifestations, are expressible in music?"(4)

"So the greatest virtue of music lies not alone in its peculiar unification of matter and manner, its artistic

⁽¹⁾ Fits, Page 310 (Cabot, what hen Live By)

⁽³⁾ H.E. Hunt, Spirit and Music, Page 19 (4) T.W. Surette, Music and Life, Page 17

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perfection, but in the power which that gives it to create a world not based on the outward and the visible, but on that invisible realm of thought, feeling, and aspiration which is our real world."(1)

Though one could not agree entirely with Miss Puffer's psychophysical explanation of musical beauty, there are several points made which clarify the evidences from psychology for the permanence of music. These are given below as a close to the section.

- 1. To get new beauties music makes new occasions, and by way of these finds the impulse it seeks. (2)
- 2. The emotional means at the command of music are expressive by association (as when music imitates), expressive by induction in which the emotion is aroused by activities themselves part of the emotion in question. (3)
- B. Music and Life: The Immortal Life and Universal Life Elements Affected by Music

By "Immortal Life Elements" are intended spirit,

Beauty, truth, and goodness; by "Universal Life

Elements", emotions, instincts, and intrutions which come into activity in the presence of music.

Writers testify boldly to the affect of music upon the ultimates and elements named above.

"Music has given them a glimpse of something outside their dull and prosaic surroundings, which is a glint of spiritual sunshine in a drab world."(4)

⁽¹⁾ Ibid, Page 23

⁽²⁾ Psychology of Beauty, Page 195

⁽⁴⁾ H.E. Hunt, Spirit and Music, Page 12

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"T "The musician sings because he must: he writes so that the spirit may find its outlet in that direction: or he plays when only through his fingers and the instrument can he find that expression which his soul demands."(1) which is to say that music is living spirit - and he who listens comes into contact with a living spirit as truly as if he were in contact with a person.

Surette sets forth this intimacy also,

"When we remember these melodies (folk song) were the spontaneous utterance of simple, untutored peoples who, in forming them, depended almost entirely on instinct, we realize how intimate a medium music is for the expression of feeling."(2)

"are we not justified in stating that music is

even an expression of the deepest relation with the

visible and invisible world which the soul of man is

capable of experiencing, and that these relations,

inexpressible in more concrete manifestations, are

expressible in music?"(3)

As well as indicating the disenthrallment possible in music previously mentioned and quoted (4), Cabot says, and it belongs here,

"I believe that the craving to sing is but a partial and imperfect image of the craving to pray. That song is to prosy speech, that prayer is to song. It is the supremely personal and direct utterance for which creation longs, for which hard toil prepares." (5)

⁽¹⁾ Ibid, Page 29 (4) See Page (2) Music and Life, Page 9 (5) What Men Live By, Page 267 (3) Surette, Music and Life, Page 17

profiles from the continue and unbinesing as like at

Thus, when Francis Bacon calls music the language of the emotions and presents a good case in doing so, he touches upon these life elements for beauty, truth, goodness, and spirit are all intimately bound up with the emotions. And when A.S.Hoyt⁽¹⁾ points out that music is expressive of serious and high thought too deep for words - and therefore has to do with the very life of the Spirit - he indicates the element of deep judgment by which life is notivated and directed and the moral and ethical sense is heightened.

C. Life and Worship

We shall be able best to approach this consideration by re-stating again the problems of worship:

- 1. The relative balance of the contemplative and active life.
- 2. Elements of magic and possibility of mystic experience.
- 3. The balance of subjective and objective elements.
- 4. The rival claims of the individual and the community.
- 5. The balance of elements of adoration and edification.
- 6.Fixed forms and spontaneity.
- 7. The celebrant as priest, the share of the congregation.
- 3. The balance of action and silence.
- 9. The relative claims on the service of neophytes,

catechumans and professed believers.

10. Relative values of individuality and personality.

With these problems we must consider their relation to experiment and new text for old forms.

(1) Public Worship, variously

Part three set forth:

- 1. The present feeling toward unification of mechanism, science, philosophy, and religion.
- 2. The freedom of belief and interpretation characterizing the present age.
- 3. The frank experiment in music.
- 4. And our aim for a worship form to meet the need.

If further pointed out, the activity of the denominational Churches in-

- 1. The matter of adopting the chancel form and the tendency toward liturgy which results.
- 2. The work of William Norman Guthrie at St. Jark's in New York City.

considering together then the problems of worship and the present experiments in the field we can come to one conclusion: the signs of the times are hopeful indeed, for there is no element as present by these "signs" which does not touch one or another of the problems of worship.

antinomy are not resolvable into a single thesis. This is to say that the problems will always be with us.

Thence, worship must oscillate between and among its problems - meeting the need of the times, sounding the depths of the times, understanding its trends and must accommodate itself with reverence for the past to what the new age brings forth.

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Conclusion

Summary

- 1. Modern experiment and trend shows that the problems of worship(1) are squarely in mind evidence of the fact that the tendency to worship tends also to accompdate itself to the age in which it is found.
 - 2. The Facts of Musical History
 - a.Music has always been the major setting for worship. The reasons are that it was the more practical way(the acoustics of the Gothic Cathedrals being one such practical consideration), it offered the greater variety, beauty, and outlet for an instinctive form of expression.
 - b. Participation of the worshippers has always triumphed.
 - (1) The Temple and the Roman Church none-
 - (2) The Synagogue and Early Christian some degree of participation
 - (3) And now modern liturgies supplying the historic liturgie omission.
 - c. The trend of music makes clear the fact that
 the personal and dramatic and descriptive will
 find a place however clearly the theory of
 worship demands the impersonal. Reasoned from
 worship outward, the pure church music is what

is desired. Reasoned from the people inward, we must begin with the music of the people and must work toward appreciations which will permit of the other type.

- d. The ultimate differentiation of the art of music points to the fact that the art of music and church music are two different things. But we must make certain that our ideal for church music partakes of enough of life to keep it warm in the ears of the people.
- e.Freedom in thought, freedom in worship, and the

 type of music called expressive seem to go together, which is to say that the worship value

 of music is vitally concerned with expression

 however much impression the music of impression

 may make. The mystic experience derived through

 music is valueless unless it eventuates in activity.
- 3. Facts of Psychological study.
 - It produces a group mood which in turn affects the individual. We might call this a social phenomenon dependent upon music.

a. The effect of music is a two-fold one:

Secondly, it reacts upon the individual awaking emotional and intellectual associations. If it is expressive music it enlists activity at once and stimulates a sense of unity.

- in which the individual reaction flourishes.

 The worship value of such music is highest when the associations are awakened so definitely as to make of the group a well knit unit.
- c. If the music be music of impression its effect is best when in it is completely appreciated and is able to touch a background of association which includes historic information as well as experiential factors. It is trite to mention the fact that music which requires information as an element of appreciation can do little more than divert attention from the main issue. A congregation for example, totally out of the range of the polyphonic style will find its exaltation submerged in novelty and strangeness, however much we may depend on its true beauty ultimately to penetrate.
- 4. Facts of Philosophical Study
- a. Authoritative writers (1) as well as history attest
 the validity of mystic experience as a force in
 cultivating the moral and ethical life.
- b. The effect of the mystic experience is one and the same whether we call it communion with God, a broadened horizon, high level introspection of Communion with one's self, Though Cabot would

⁽¹⁾ Hocking, James, Brightman, Jones et.al.

affirm that to call it the first of these is to derive the greatest value for our concept of God, even if it be anthropomorphically derived, is the highest conception of which the mind is capable.

c. The results of social experience under musical auspices are attested by philosophy as being dynamic and sound.

But to state so concisely any such a list of facts is to do injustice to the very thing we are endeavoring to circumscribe. Here we may safely reiterate what was quoted from E.S.Brightman (1) in Part One, that worship is the "heart of religious experience" - that then, in its implications, worship is as infinite as its object and as immeasurable as the spirit which enters into the experience. Which is to say that since music is not objective but subjective, while its effects may be physically and physiologically described and enumerated, its dynamic quality cannot be circumscribed. That is to say it is immeasurable. What is more, when its effects are physically and physiologically described and enumerated, its very contribution to the subjects in which these effects are seen is immeasurable. The attempt to measure spirit. beauty, truth, and goodness must end in failure.

When Paul spoke of "faith, hope, and charity" as "lasting on", he spoke of those ultimates of goodness, truth, and beauty which are imperishable. Which is to say that he who works with these ultimates is safe

provided he continually, consciously strive to increase information and understanding of both subject matter and subject so as to increase the presence of these ultimates in the work at his hand. There is that that is inevitable in good, true, and beautiful music - provided only the workers be sincere seekers and lovers and understanders of the people with whom they work.

In view of these facts and conclusion therefore what must our aims be? For we cannot choose our aims - we are committed to certain ones by the medium with which we work!

- 1. We must preserve the gifts of the ages and if
 the most artistic cannot be found to touch human
 life where we find it, then we must work toward
 the most artistic as our goal.
- 2. In order to do this, we must strive to increase the appreciation of those with whom we work and those to whom they sing. There will come a time when both shall feel; "there must be something more." That is the golden moment.
- 3. We must develop for we are dealing with the ultimates and the Infinite. To achieve an art form is not enough as witness the grandness and beauty of the Greek ritual. To stagnate is to die to become enamoured or even merely satisfied with the present is alike sin and decay.

Life impels to music be it a lament or a paean of praise - so that the glorious Saint John wrote a little more than poetry when he said-

"These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb. Therefore art they before the throne of God, and serve him day and night in his temple: and he that sitteth on the throne shall dwell among them." And their song is:

"Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever and ever."

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